SACRED DANCE GUILD

JOURNAL

WINTER 1993

VOLUME 36, NUMBER 2

Boston Awaits You

FESTIVAL 1994, July 5-10

Lightly Dance on the Edges of Time

Festival '94 is proud to announce that Matteo, world renowned writer, dancer, choreographer and Artistic Director of The Indo-American Performing Ars Center and Honorary Member of the Sacred Dance Guild, will be specially honored at the Festival for his life-long contribution to sacred dance. We are deeply honored that Matteo has also graciously agreed to present a lecture at the festival.

Close your eyes and you are at Festival '94; you are lightly dancing, floating! Yes, floating through a galaxy of offerings! From many options, you will choose your "major" for the week which will meet each morning for 1.5 hours. Among the faculty already confirmed to lead these sessions are:

- Judith Rock, well known to Guild members as choreographer and writer, is a professor of dance at St. Olaf's.
- Leah Mann, Artistic Director of Moving in the Spirit, in Atlanta, Georgia, another familiar talent, is an ingenious performer and choreographer.
- Rev. Robert VerEecke, S.J., professor and pastor at Boston College, is a longtime friend and member of the Guild, known internationally for his choreography and writings.
- The Back Porch Dancers of Cambridge, MA, a multi-generational and multi-ethnic company, inspire workshop participants to create dance based on women's experiences.

Dance and Healing Blessing (faculty TBA) will have a different offering each day—for example, T'ai Chi, Haitian relaxation, Alexander technique.

In the afternoon there will be electives to choose, most offered twice during the week. "Mini" versions of the morning's major sessions will be offered then, too.

Festival '94 will provide many choices, yet the schedule will permit time to gather for sharing time and concert time and worship time and technique class time and warm-up time and dining time and elective and major time, each orbit in harmony—with an occasional shooting star to jazz things up! COME FOLLOW THE STAR to Boston, July 5-10, 1994.

Attention Prospective Faculty: Coming to the festival and interested in offering (2x) an elective workshop? Send us a brief (1 paragraph) proposal of your workshop, a brief bio including your experience as a workshop leader, and the kind of space you would require. The Committee wishes to provide a balance of offerings. Its decisions will be tempered by the exigencies of space restrictions and inspired by its commitment to provide excellent opportunities for attendees. Offering an elective workshop is voluntary; there is no remuneration possible. Send your proposal to: Festival '94 Co-coordinator Kathleen Henry, 14 Rockwood Street, Jamaica Plain, MA 02130. Deadline for submissions: February 15, 1994.

In Memoriam: ELYSE ROBERT

by Elaine Friedrich

The Sacred Dance Guild has lost another of its pioneers. Elyse Robert died in Los Angeles on November 12. Born in New York in 1901, Elyse spent her early years in France where she studied the Dalcroze method and danced with the Paris Opera.

She married a French opera singer, Sylvain Robert. When their son was four years old they moved to New York. It was there that Elyse met and became a close friend of Ruth St. Denis. After both the Roberts and Miss Ruth moved to California, Elyse became director of the St. Denis Rhythmic Choir. She was part of the studio in Hollywood and later in the San Fernando Valley. Elyse delivered the eulogy when Miss Ruth died. This pioneer continued teaching sacred dance into her 80's.

Elyse was a remarkable, deeply spiritual, woman who reflected her faith not only in dance but in the rest of her life as well.

She was Regional Director for California and introduced many to the Sacred Dance Guild. The Southern California chapter grew out of her enthusiasm.

She is survived by her husband of 70 years, Sylvain Robert, her son, Marc, and three grandchildren.

(Editor's note: Elaine Friedrich met Elyse in 1970.)

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The JOURNAL is the official publication of the Sacred Dance Guild, a non-profit international corporation, founded in 1958, and providing members with information and opportunities for enriching their faith through movement and dance.

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Policy Statement. The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official Address: Sacred Dance Guild, Post Box 177, Peterborough, New Hampshire 03458. Headquarters Address: Ann Blessin, 762 Olive Street, Denver, CO 80220. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. (c) Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328

Corporate subscriptions to the JOURNAL are available for $15. Membership to the Sacred Dance Guild is also available for the following rates: U.S. membership $28 per year, $50 for two years; Canada $31 per year, $56 for two years; Overseas $37 per year, $62 for two years; Life Membership $800. Membership includes the JOURNAL published three times a year; RESOURCES IN SACRED DANCE - An Annotated Bibliography (1991), available separately for $10 plus $2.50 postage and handling; Calendar of Events; Membership Directory, membership in your area Chapter or Region; reduced rates at National Festival, area workshops, and conferences of reciprocal organizations. Send subscription, bibliography or membership order to the Headquarters Address: 762 Olive Street, Denver, CO 80220.

From the President

I am very pleased that Denver is serving as the National headquarters for the SDG. We are excited about helping to shape the future of sacred dance around the world over the next two years. We welcome and need your input, and I hope that you will take the time to write to me or call with any suggestions or concerns you might have.

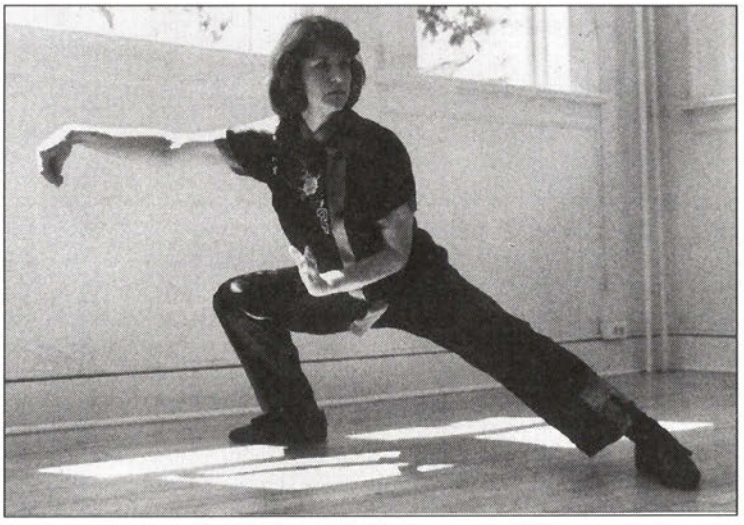
The richness of diversity within the guild is amazing, and if we can share ideas and resources with one another we can all help sacred dance to grow and flourish. We are all in this together. One wonderful example of the richness of diversity within the guild was at Festival 93 held at the Pacific School of Religion at Berkeley. While attending Festival I studied T'ai Chi and Korean dance, two dance forms and philosophies which were new to me. I learned about seeking the stillness within with T'ai Chi as well as the soft, flowing movements of Korean dance. It expanded my dance and spiritual vocabulary. Also where else can you take a class with one of the founding mothers of sacred dance, "Margaret Taylor?" Festival gives us the opportunity to explore new ideas and to rub shoulders with people from around the world, and I encourage all of you to take advantage of this opportunity.

I personally want to thank Cynthia Winton-Henry for doing such an excellent job of directing Festival '93. It is a job, and was a success and I take my hat off to Cynthia for making everything run so smoothly. Thank you, thank you, thank you....

Please mark July 5th, 1994 on your calendar, and plan to attend Festival in Boston. I pray for God's guidance for those of you planning this special event. It is a big job, and will be a success....

Time really goes very quickly and 1994 will be here before we know it. I wish for all of you and your loved ones a very happy holiday season, and that the new year will be a healthy, busy dancing one. Let us enjoy and share the richness of our diversity in sacred dance with others, enabling them to expand their spiritual and dance vocabularies. Remember we are all in this together. God be with you. Keep wiggling those toes!!!

Ann Marie Blessin



Lana Spraker
T'ai Chi

Editorial

In the last issue, I remarked that we were beginning a new year. In actuality, this time we really are: The Advent Season marks the beginning of a new church year in the Christian tradition and January 1, 1994 marks the beginning of a new calendar year. So I wish you a happy new year, either way, and this comes from the flood-torn part of the country.

It has been a real inspiration to put this issue together. Many wonderful letters and notes and articles have come forth. Somehow, in the preparation of everyone else's material, I fail to make note of what is happening in Carbondale. My small group, minus a name, is again proclaiming with dance the feast of the Immaculate Conception with the choir in "The Magnificat."

Have you ordered *And We Have Danced, Volume II*? Sharing Company is now making an additional offering with Volume I at half price, or a total of $15.95 for both books. These books would make a great gift during this season or any time of the year.

The Spring issue will highlight "Lightly Dance on the Edges of Time" which is the theme of the '94 SDG Festival. Do send in all your notices about Lenten and Easter celebrations as well as information about your summer workshops and classes.

Please continue to send your *Journal* news, as well as news for the Calendar of Events, to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901, and your news from regions and chapters to Director of Regions and Chapters, JoAn Huff, 6 Baylis Street, Oswego, NY 13126. Do note the deadline of March 15.

If you have not already done so, please make a New Year's Resolution to RENEW your membership as a gift to yourself.

Sharing the Sacredness of Dance

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Deadlines for the Journal: August 15, November 15 and March 15. Deadlines for the Events Calendar: The same as for the Journal. Articles of 500 words or less, dance activity, chapter/region/membership news, letters and black and white photographs should be sent by deadline dates to: Sacred Dance Guild Journal, Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

The Sacredness of Dance

By Paul Noel Fiorino

(Ann Blessin notes: Paul was quite ill in October. He said he planned to be at the Executive Board Meeting, and he was. We postponed the meeting!)

The gracefulness of fresh falling snow,dancing its way to a special place on earth,
Dust in the sunlight floating through space, illuminated and spontaneous from my breath,
A child who hears a beat and is moved, expressing that which is so natural, so divine,
All bring us an awareness that is so very instrumental in our own dance of life.

To walk, talk, smile, or frown; getting up, or lying down; moving this way or that;
Being skinny or fat; are all something we can do without a great deal of effort.
Then again we just take them for granted or give them very little thought at all.
Then there are those who find them a tremendous struggle,
Some things that are adverse and difficult to deal with.

Indoors or outdoors, dance has its place. Some see it on a stage or altar,as those
Striving for perfection in an offering to God, or an audience unaware of God.
The dance can be of a base and vain nature, or elevated to technical proficiency that lacks
Heart and Soul. Dance can be inspiring to those who see, feel and experience its
Emotional charge; and yet be so insidious that it becomes a threat to human expression
And sacredness.

What is seen in our world today is predominantly the dance of determent,which is before
Us and our children, keeping God's most natural gift misunderstood and unacceptable.
Dance is the first of creative energies that by the love and grace of God, can bring us closer
To the Divinity. We grow up being told to sit still and to be quiet, but the dance goes on,
By a beating heart that extends beyond anything man can control. However, to dance
In church is questionable and non-existent when it is the highest form of overall involvement
Of the human spirit, mind, and body.

The Lord of the Dance, Jesus, and His relations all danced. Cultures of people all over
The world embrace the dance. Societies have formalized it, and only the Holy Spirit
Can make it Sacred. Pioneers of our own Sacred Dance: Margaret Taylor, and
Connie Fisher, to name a few, have opened many doors and secured an organization
That must continue to work in education and share the sacredness of dance.
What it is to every faith or denomination is characterized by its people who chose to dance,
Or who have been moved by the Spirit to dance. In all its forms and styles, the dance is
A communicator giving us a message, and bringing us together with a common goal:
To express that which is Holy and Sacred in Creation.

Sharing the Sacredness of Dance

The Dances of Universal Peace

By Kathryn Sprowls

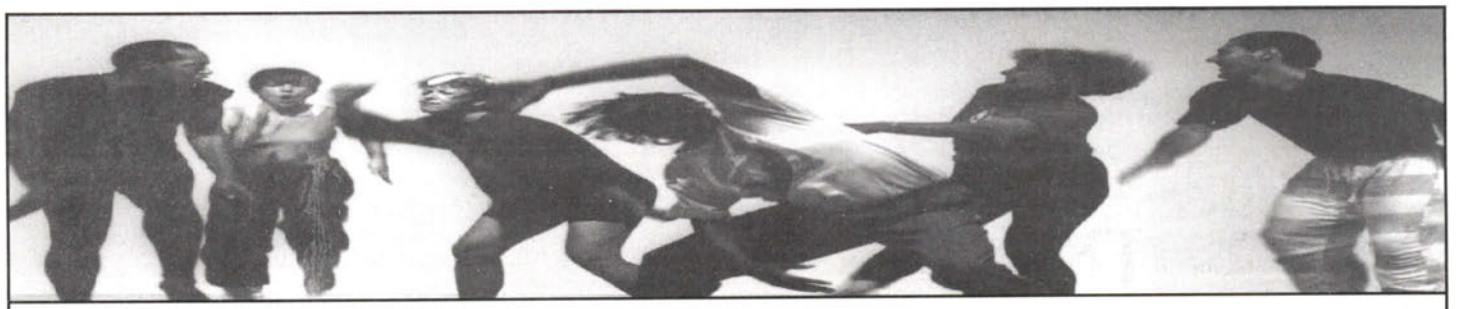
The Dances of Universal Peace are an interfaith tradition of sacred dance and embodied spiritual practice dedicated to peace in the fullest sense of the word. At the heart of each Dance is a sacred phrase from one of the world's spiritual traditions; the phrase is the source of the dance. Through attunement to the sacred in each tradition and each dancer, the Dances create a harmonious coexistence of many voices, beings and traditions in an atmosphere of well-being and blessing.

As we know, there is a great need to embrace and respect the diverse cultures and beliefs being blended within our country and world. These dances lead to an understanding within the sacredness of each tradition and the wonderful way in which a myriad of paths lead to the one goal.

The Dances were first created by Samuel Lewis, an American Mystic, Zen master and Sufi teacher (1896-1971). They were inspired in part by his teachers: Hazrat Inayat Khan and American dance pioneer Ruth St. Denis. Since their inception, the Dances have been used as a tool in many spiritual communities, citizen diplomacy, therapeutic and educational settings.

The Dances combine simple folk dance movements with the singing of sacred phrases from the world's religions. New dances are being created all the time in response to the current of inspiration of our times.

"The Dances of Universal Peace put into our hearts and bodies the awe of living, the love of the universe, the experience of community, the delight at the breath we all share, the coming together of cosmos, psyche and deep ecumenism that the human race yearns for today. In the pressing need to redeem worship today, the Dances of Universal Peace play a pivotal role. Because they relate macrocosm with microcosm (universe with psyche), they provide empowerment to heal and to celebrate, to pray in a curved and cosmological manner, to include body at the center of worship once again." (Matthew Fox, author of *Original Blessing* and *The Coming of the Cosmic Christ*)



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WISDOM OF THE BODY
MON-FRI AUG 8-12, 1994

Last summer 47 people gathered for a week of word and silence, movement and story, song and stillness, reflection and play. It will be held again this summer at Pacific School of Religion in Berkeley immediately following the Summer Dance Week. Come for a time of exploration, community, spirit and fullness. Come with all your limitations and all your possibilities, all your joys and all your fears! **Call PSR at 1-800-999-0528 for information and registration.**

Festival of Dance and Spirituality

The Washing of Feet: A Bodily Prayer

by Celeste Schroeder

He began to wash his disciples' feet, drying them with the towel that was wrapped around him. Jesus incarnates a bodily act of love, one which was not only extended to the heart, but to flesh and blood. This account in the Gospel of John reveals Jesus as a servant, and the disciples as the ones who will be marked by a servant heart. Jesus portrays this by initiating a gesture of tangible intimacy - the washing of feet.

In this physical parable Jesus includes parts of the body we often render with ambivalence - our feet! Our feet take more abuse than we realize, rooting our bodies; they hold, sustain, and carry our frames through the spaces of our lives. Particularly in the culture of New Testament times feet took abuse; exposed feet in well worn sandals were continually bare to dust of the earth; roads would be considered primitive by 20th century standards. Jesus' act was appropriate, however, he surprises the disciples by not only his action, but by doing it in the middle of the Passover meal, heightening its significance. The customary thing to do would be to wash the feet of someone as they entered from the outside, but Jesus takes an ordinary custom and pulls the sacredness out of it, by changing its time and place and charging it with meaning.

People often think feet are an unbecoming part of the body; their toes aren't even, corns may be sticking out, and then of course there is that distinctive odor which can exude from the loveliest of people. That makes Jesus' act all the more profound to me - he ministered to the uncomely parts, the parts which we want to cover.

Footwashing was commonplace in New Testament times, in fact it was customary hospitality to provide water for a guest to wash his/her feet and an act of devotion for a disciple to wash his master's feet. Nonetheless it is still a vulnerable bodily offering. Jesus took an ordinary custom and transformed it as a bodily prayer; one which not only includes our soul, but our bodies. This act of love extends from servant to master, master to servant, brother to brother, sister to sister, and friend to enemy. The walls of class are smashed down with the drama of incarnation. Body to body, flesh to flesh, hands to feet. Jesus' healing hands touch his followers bodies' and they are inwardly washed as well.

This example is even more startling as we think of the class distinctions that are continually made in the realm of the church; priest to parishioner, pastor to congregation, professor to student and so on. The bodily gesture of footwashing boldly announces for us to shatter the walls of pride and alter our attitudes among those we serve and live.

Washing feet takes risk. It is a physical act which steps over boundaries and it ushers forth a radical way of seeing one another. It is about seeing and bearing Christ in one another, tearing down the invisible walls of who has gained more insight on the spiritual journey, or who has achieved more for God. As we wash the feet of one another we again wash our Lord's feet, pouring oil on his head and entering a sacrament of bodily prayer.

Jesus could have spoken his message. The words in and of themselves are strong, but the bodily gesture of gently taking a foot in his carpenter hands was a potent remembering of the heart of God. God continues to make known a love to us which goes beyond our limited understanding, a physical, incarnated love; one which is not afraid of the smell of feet.

As a dancer, I long to have my feet washed by God's love, not only metaphorically, but physically to bring this sacred but earthy ritual to life. As communities of faith we not only need to symbolically wash one another's feet, but to consider the richness of weaving this ritual into our liturgies and worship. May we enter it as a bodily prayer, a prayer of reminder that a suffering Messiah is marked on our bodies. To see one another with the eyes of the Holy One is a prayer humbling ourselves so we can again claim the heart of God through our bodies.

Go Dance!

By Lisa Tuttle

Psalm 150:4 Praise him with tambourine & dance; praise him with strings & pipe!

This is the first of, hopefully, many letters to come to let you know what is happening in Hawaii in the way of Sacred Dance. Along with Stephanie Gesell, I am the regional director of the Sacred Dance Guild. Our goal is to increase the interest, awareness and participation in Sacred Dance and the Sacred Dance Guild in Hawaii.

This past summer I had the awesome opportunity to attend the Sacred Dance Guild Festival at Pacific School of Religion in Berkeley, California. It was an incredible experience - being and dancing in the presence of almost two hundred fellow dancers in Christ. What a blessing. Next year's Festival will be held at Endicott College in Boston the week of July 5th. I highly recommend your planning to attend if at all possible.

While at the Festival this summer, it was suggested that Hawaii host Festival '95! This would be a wonderful blessing for all, however it requires a high level of commitment and involvement from a core group of people intent on making it happen. I am willing to support and facilitate the project, and I need your support, ideas, enthusiasm and prayers!...In December the Sacred Dance Guild president, Ann Blessin was in Hawaii and was happy to get together with the core committee...

Cheryl Flaharty and the Iona Pear Dance Troup presented "Mythology of Angels" the last weekend of November at the Mamiya Theater...Aloha in Christ. Other upcoming opportunities include Liturgical Dance presentations and workshops by Joann Flanigan, scheduled for January 18-24, 1994. Joann will present "Prayers of the Bible," "Seeking Matthew and Isaiah," and "The Parable of the Sower" at various locations. Joann's goal is to provide tools to create works — pieces to be shared with congregations that weekend.

Sharing the Sacredness of Dance

Liturgical Dance Studies at Pacific School of Religion, Berkeley California

by Louise Moorehouse

Students of liturgical dance will find many opportunities at the Pacific School of Religion in Berkeley, California both in what the Pacific School of Religion offers, and in the vast wealth of artistic resources in the San Francisco Bay Area.

I spent the 1985-86 academic year at the Pacific School of Religion (PSR). The school offers several courses each year in sacred dance. Faculty who are teaching dance courses include Dr. Doug Adams, Cynthia Winton-Henry and Carla DeSola. The Community Dancers meet once a week to explore faith through dance under the direction of Carla DeSola.

Each summer PSR holds many courses, each a week long, on religion and the arts. Three weeks are devoted to dance (led by over twenty dance faculty), one to drama/mime, and one to visual arts. Carla teaches a solo week as does Cynthia.

PSR is part of the Graduate Theological Union (GTU). Each year other schools in the GTU offer sacred dance courses that PSR students may take (without additional cost). Professors offer courses that do not focus on dance directly and often allow dance to be incorporated by the students.

In the Bay Area there are churches which use liturgical dance on a regular basis. The Community Congregational Church in Tiburon has a group that meets regularly to practice. They dance for special occasions in the church year. At St. Gregory Nyssen Episcopal Church in San Francisco, they include several simple dances from the early church every Sunday with congregational participation.

There are many local dance companies and excellent dance teachers. Names and addresses can be obtained in a published directory available at Black Oak Books in Berkeley. The Shawl-Anderson School has an excellent reputation, as does Mills College. Classes are also available at the University of California (UCB), one block from PSR. PSR students can obtain a free library card to the UCB libraries, and also can cross register for a certain number of classes each year at UCB and Mills College at no cost.

UCB offers top dance performances at Zellerbach Hall, by such groups as the Dance Theatre of Harlem and the Paul Taylor Dancers. Laney College in Oakland offers a series of concerts by Bay Area groups. The San Francisco Ballet Company offers special rates to students. International dance companies, as well as the top national companies, can be seen in the Bay Area every year.

Besides professional dance companies, there are folk and ethnic dance groups. The University of California has a folk dance club that meets every Friday night. Instructions are provided for beginners. At Ashkenaz on San Pablo Street in Berkeley, there are folk dance nights, and usually the dancers of one country are featured on different nights. There are at least two groups doing Findhorn Sacred Dance. One group meets monthly at St. Gregory Nyssen Episcopal Church in San Francisco. The other group meets weekly in Berkeley.

There are also dance workshops offered each year. These may be a day, weekend, or week experience, and cover all types of movement and dance. There are other dance opportunities in the Bay Area. It was impossible for me to exhaust the possibilities in nine months. I found that the members of the faculty at PSR were very helpful, informing me about what was available.

I can recommend the Pacific School of Religion as an excellent place to study liturgical dance. Inquiries (about emphases in "dance and religion" in M.A., M.Div., D.Min., and Ph. D. degree programs as well as the one year C.T.S. program) should be addressed to the director of admissions, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

Festival '93: The Video

Dear Festival '93 Participants:

The Festival '93 videotape is now ready. We have taken twelve hours of the festival and condensed it into a two hour video of highlights of the experiences we shared this summer in California.

There are excerpts of the workshops, concerts, sharings, the banquet, closing liturgy, and many other delightful moments. I know it will bring back many warm memories of Festival '93.

Hope you have as much fun watching and sharing this video as we had making it. Speaking of sharing the video, we really ask, out of sincere respect for the Guild, that you do not duplicate the video. We have kept it at minimum cost and any profits will go to the Guild. We also have a few Festival '91 and '92 videotapes of Chicago and Alexandria still available; please indicate on the form below which tapes you are ordering. Note: Canadian members, please add $5.00 per check to cover bank processing fee. Thank you.

With a dancing heart,

Pam Bittner Gwozdz

FESTIVAL VIDEO OFFER

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Bibliography:	KATHRYN MIHELICK (Ohio)
Pamphlets:	DIANE GULIAN (Michigan)

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The Gift of Festival '93

by Blair Bickford

Berkeley, California, Festival '93, began en route on a 747 over the Great Salt Lake. We eyed each other...hesitations at first...then full recognition...smiles, hugs...Pam...it's you!! Two rows over, another pair of beaming eyes, then another...The voices of dance friends took over. We're going to FESTIVAL! After exchanges of the year past, connections from the airport and upcoming dance offerings, we settled to land. The dance had indeed begun.

The Pacific School of Religion, Berkeley, California was the site of the l993 Sacred Dance Guild Festival. Here was a glorious venue, high on a hill overlooking the Golden Gate. This facility housed l40 participants and faculty. The food was delicious. Imagine fresh fruit every morning for breakfast; cereal for every breakfast eater. Lunch was a fragrant loaf of homemade bread, a salad bar, soup and other delicious offerings. Dinner was a variety of banquets for every taste...always with a unique touch and sense of anticipation.

But the core, the center of celebration of this time together was dance and more specifically...Sacred Dance in all its forms...African, Tai Chi, Korean, Folk, American Line, modern, liturgical, improvisation...you name it...it was there. Here was Sacred Dance exhibited, performed and enjoyed on every level...from mere class participation to magnetic performance. We indulged...teachers, students, observers, in every life phase. It was wonderful. Cynthia Winton Henry gets the Wonder Woman Award. She is a wife, mother, priest, dancer, performer, writer, teacher and organizer of Festival '93. I say THANK YOU Cynthia from all of us who learned and enjoyed the fruits of your gifts. Orchids also to Pam Gwzodz for her untiring efforts as past president of The Sacred Dance Guild for the past 3 years. What a job; what finesse and best of all what a great attitude in the midst of many a crisis. Beaucoup bouquets, Pam!

The faculty for this festival was a mix of gifted and tireless energy. The workshops were challenging and thought provoking. The performances included Japanese Taiko drumming from San Jose (you had to be there!) and Leah Mann in solo (nothing describes her offerings, you had to experience it). Cynthia and Phil's performance drew rave reviews. Last minute crises included being locked out of their performance space. True to their style...they improvised. They moved company and audience downstairs to an adequate space for yet another great evening.

Carla DeSola is never shy with her creative thinking, teaching and dancing, whether it be in the classroom or on the stage. On her performance evening, the 40 ft by 40 ft labyrinth, designed after the one in Chartres Cathedral in France was placed outside the Chapel at PSR. It was dark and chilly. The crowd estimate was around l00. Sybil, Jeri and I huddled under a wool blanket. We watched in complete stillness and silence. Carla began her dance with her dancers presenting candles and greens from the woods.

Then we noticed the huge tree at the entrance of the labyrinth space. The tree began to move. A shape within the V formation of the tree trunk began lilting moves back and forth! It was Carla, giving herself to the shape of nature and creation in dance. I knew I would not be the same. This alone was worth the trip across the country.

Afterwards, the company dancers performed with great dexterity for 20 minutes on the labyrinth itself. The feet were bare and the dance base was concrete. Dance seems to transcend the obstacles that add the extra edge to the offering. The evening closure was an invitation by Carla to walk the labyrinth. Here was a call to walk in community and solo in the simple rite and challenge of pursuing the center. We lead, we follow, we pass, we are passed; we come close to center, then suddenly we fall far from center. Finally, we are surprised by center. The labyrinth walk is truly a unique metaphor of the tao, our path of life's experience.

The one special experience that seems to occur at SDG festivals is dance friends. We come from every root, every territory in the world with a common base focus. C.S. Lewis, in his book *The Four Loves* describes his treatise to filial love as standing (dancing!!) beside one another looking at the (dance) passion...then turning and acknowledging with beaming eyes that say "oh, you, too!" It is a sacred moment. This festival was no different. I found myself with a bevy of suite-mates from every area of the U.S. We were coming together in fun and fellowship, exchanging and sharing life pieces, dance pieces and departing with renewed energy for the year ahead. Suite 302 was a good dance!!

Of course, "witnessing dances" is always a time of sharing and challenge. It is a garden of dance for the observer; noting wonderful ideas, music and ingenuity. But, my moment closest to Christ occurred when Indi completed her dance , "The Lord is My Shepherd." She announced, "I'm through with this dance; I'm ready to give it away. I'll set it on those of you interested." The purity of the invitation; the unabashed quality of honesty was striking. That evening there was a knock at the door of 302. I heard a voice, "May I have your dance?" Indi's reply: "Come in! We have work to do." So the dance continues. Clearly, it becomes the gift when we give it away.

"Let My People Go"

Elyse Robert, Colleague of Ruth St. Denis

by Jo Anne Combs

Elyse Robert, pioneer in sacred dance in New York and California, and former director of sacred dance for Ruth St. Denis Church of the Divine Dance between 1934 and 1968, has died at the age of 92. She died November 12 at home in Pacific Palisades where she and her family lived for many years.

Born in New York City in 1901, and following the death of her mother, Mrs. Robert moved at 4 years of age with her artist father to Paris, France, where she grew up and began her dance studies in the Dalcroze School at 14 years of age. She studied dance with the Paris Opera at a time when dance lessons were offered free to children. In the early 1920s, she studied with Malkovsky, a Czech dancer who developed a method and technique for moving and dancing, based on the natural paths of motion of the human body. Mrs. Robert brought this movement technique and her Dalcroze work for analyzing the rhythms of music to her collaborations with St. Denis in the 1930s.

In 1926 Mrs. Robert met and married a Parisian operatic baritone, Sylvain Robert. Their only child, Marc, was born in Paris in 1930. In 1934, the family returned permanently to reside in the united States. Eventually the family settled in Pacific Palisades.

Mrs. Robert explained that she met Ruth St. Denis twice. Once in 1931, in New York City, through a mutual friend, and again in 1934 in Hollywood through another mutual friend. She often remarked, "Because I met her twice under two unrelated circumstances, I knew I was meant to work with Miss Ruth." In 1931, Mrs. Robert performed with Miss Ruth in New York City and Boston in what was the beginning of many collaborations in sacred dance choreographies and performances. Later, in 1934, following the demise of St. Denis' and Ted Shawn's Denishawn School, the two women ment the second time in Miss Ruth's Hollywood studio, and later in her studio-theater on Cahuenga Boulevard. From then until Miss Ruth's death in 1968, they worked and performed together on many occasions and in numerous churches in the Los Angeles area.

Mrs. Robert choreographed sacred, inspirational dances for the Rhythmic Choirs she founded in Hollywood and in Laguna, for her students in Hollywood and in Orange County, as well as for many of her own solo performances. She regarded her work with Rhythmic Choirs as an important marriage of religion, spirituality, the human body and art. Among her more notable and favorite choreographies are "The Lord's Prayer," "The Twenty-Third Psalm," "In a Garden," "Cathedral," "Incense Dance," and "The Great Invocation." One of her most notable choreographies was " Prayer for Artists," a poem from the collection of metaphysical, inspirational poems written by Ruth St. Denis. In 1982 she reconstructed the dance for this poem as well as a dance mantra and a Rhythmic Choir which performed for the first sacred dance festival in southern California, sponsored by the Southern California Sacred Dance Guild.

Mrs. Robert and Miss Ruth appeared together in the only film of Miss Ruth's performances. The film was one of Miss Ruth's sacred dance-dramas, entitled "He is Risen," and is now housed in the dance collection at Lincoln Center in New York.

In the early seventies, Mrs. Robert became the Regional Director for the Sacred Dance Guild, paving the way for the founding of the Southern California Chapter of the Sacred Dance Guild in 1979.

Even as an octogenarian, Mrs. Robert continued to attend Sacred Dance Guild activities and other sacred dance events. She was very supportive of younger dancers, leaders and teachers, especially if they were striving to participate in dance or to create dances for inspirational, spiritual and personal growth purposes.

In the fall of 1992, Elyse Robert joined Margaret Taylor Doane and Elaine Friedrich in being honored by the Southern California Chapter of the Sacred Dance Guild for their pioneering work in sacred dance in California. Elyse continued to conduct dance classes at the New Age and Bible Center in Santa Monica until 1983 when illness forced her to discontinue. She continued to dance solo and to dance in a limited way on rare occasions until three years ago.

Mrs. Robert was loved and respected for her gentleness, integrity, modesty, kindness and her droll sense of humor. It was often observed by others that her spirituality and strength of character came through her dancing, especially through her arm and hand gestures and recitations of the poems and prayers she used for dance. She will be remembered with great affection for being a truly exemplary, evolved gentlewoman, who happened to participate in the pioneering of sacred dance in the United States.

Elyse Robert is survived by her husband, Sylvain Robert, her son Marc, and three grandchildren, Tracy, Amy, and Matthew. Memorial services were held November 18 at the New Age Bible and Philosophy Center in Santa Monica.

Profiles

by Joann Flanigan

Alisa Malley,
Sacred Dance Guild Regional Director, Mississippi

Alisa Malley is one of our newer Regional Directors, having joined the Guild after reading about it in her Library and then contacting Pam Bittner Gwozdz. After becoming a member, and reading in the *Journal* that Mississippi did not have a state rep, she immediately volunteered for the position, and is now happily working on the growth of sacred dance in her region.

Alisa has founded the "Christian Dance Warehouse" in an effort to promote sacred dance in her area. At present, CDW publishes a monthly dance newsletter which reports sacred dance news, and sells dancewear through a mail-order catalog, but she hopes that soon it will evolve into a Christian Dance School & Co. — the first of its kind on the Miss. Gulf Coast. In the meantime, Alisa fills her spare time by working on her first book, which is about physical fitness and wellness for today's Christian family and will include at least one chapter on sacred dance.

Along with watching sacred dance grow, and knowing that it will grow and develop, Alisa communicates with members in her region mainly by mail and telephone. Everyone is so spread out right now, but some people in her immediate area are interested, and according to Alisa, "It was lonely before I heard about the Guild."

Attending a future Festival is one of Alisa's goals, but in the meantime she attends anything regional, which included a sacred dance workshop in Birmingham, Al. She also longs for a more frequent publication of the *Journal*, her lifeline to the Guild. A member of the Assembly of God Church, Alisa is working on plans for a workshop in South Mississippi.

Sacred Dance Endowments

By Doug Adams

(Editor's Note: These are endowments for Sacred Dance: 1) the Sacred Dance Guild Endowment, 2) the Connie Fisher Endowment Fund for Sacred Dance at the Iliff School of Theology, 3) The Margaret Taylor Endowment for Dance in Worship and Education at Pacific School of Religion, and 4) The Carla DeSola/Doug Adams Endowment for Dance at the Center for the Arts, Religion, and Education. Below are details on each.)

The Sacred Dance Guild Memorial Endowment provides scholarships to attend sacred dance national festivals, etc. At present that endowment contains $7,200. While no exact goal has been set for this endowment, many more funds are needed in the Sacred Dance Guild Memorial Endowment to generate enough income to aid significantly many who are without funds but who would benefit from attending sacred dance national festivals. To benefit the SDG Memorial Endowment, make out checks to "The Sacred Dance Guild" with a notation that they are for the SDG Memorial Endowment. (In future, send annual contributions made out in the same way and mail them to whomever is The Sacred Dance Guild treasurer at that time as noted in the Sacred Dance Guild *Journal*.)

The Connie Fisher Endowment Fund for Sacred Dance at Iliff School of Theology in Denver, Colorado has grown to $28,000 with a goal of $30,000 which they hoped to reach by September, 1993. This endowment honors Connie Fisher's lifetime work for sacred dance; and interest income from this endowment goes to support a sacred dance course each semester at Iliff School of Theology and a summer course. To support this endowment, make out checks to "Iliff School of Theology" with a notation that they are for the "Connie Fisher Endowment Funds for Sacred Dance." (In future years, make out checks in the same way and send them to Ann Blessin, 762 Olive Street, Denver, Colorado 80220.)

The Margaret Taylor Endowment for Dance in Worship and Education at Pacific School of Religion honors Margaret Taylor Doane's lifetime of work for sacred dance. The Taylor Dance Endowment has grown to over $60,000 and has a goal of $100,000. Interest income from the Taylor Dance Endowment supports the offering of a sacred dance credit course each semester and the directing of PSR/GTU Community Dancers (an extracurricular liturgical dance group). Presently Carla DeSola teaches the fall semester course and directs Community Dancers both semesters while Cynthia Winton-Henry teaches the spring semester course. A matching challenge grant will double all gifts given to this endowment fund between now and December 30, 1993. To benefit the Taylor Dance Endowment, make out checks to "Pacific School of Religion" with a notation that they are for the Taylor Dance Endowment at PSR. (In future, send annual contributions made out in the same way and mail them to Doug Adams, PSR, 1798 Scenic Avenue, Berkeley, CA 94709.)

The Carla DeSola/Doug Adams Endowment for Dance at the Center for the Arts, Religion, and Education. Interest income from this endowment goes to support two semester length credit courses (of three units each) in sacred dance taught by Carla DeSola. (Some have been offered at PSR and some at the Dominican seminary; but the courses are available to students at all nine seminaries and the centers.) The Endowment now has around $32,000 in it; and our goal for the coming few years is to raise the Endowment to $80,000 so Carla will be able to teach courses to reach more students and to give greater time working with students in sacred dance. A matching challenge grant until August 15, 1993 doubled every gift given before that time for this dance endowment. To benefit the DeSola/ Adams Dance Endowment, make out checks to "The Center for the Arts, Religion, and Education" with a notation they are for the DeSola/Adams Dance Endowment. (In future, send annual contributions made out in the same way and mail them to Doug Adams, Center for the Arts, Religion and Education, 2400 Ridge Road, Berkeley, California 94709.)

RECOMMENDED READING

Special Offer: Order Toni' Intravaia's new Sacred Dance Guild book now and receive Carlynn Reed's SDG book at half price.

***And We have Danced, Volume II*: by Toni' Intravaia, $9.95 plus $3.00 postage and handling, The Sharing Company, 6226 Bernhard Ave., Richmond, California 94805. For $15.95 receive both Toni's Book and Carlynn Reed's *And We Have Danced, Volume I*.**

(Editor's Note: The following was inadvertently placed as a video when in fact it is and was a book! Sorry Cynthia and Phil.)

***Body and Soul* by Cynthia Winton-Henry and Phil Porter, $12.95 plus $2.00 shipping, published by Wing It!, 669A 24th Street, Oakland, CA 94612. Excursions into the Realm of Physicality and Spirituality.**

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Attn. Kathryn Mihelick
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LETTERS TO THE EDITOR

To the Sacred Dance Guild
From Mary Jane Wolbers

The Wolbers family gratefully acknowledges all the expressions of concern, caring and love received from Guild members on the loss of Vivian's husband, Edward Nicholl. Your prayers and support will always be treasured. Bless you!

(Editor's Note: Vivian has moved and the children are enrolled in a new school: Mrs. Vivian Nicholl, Colonial Towers, D-9, 27 East Central Avenue, Paoli, PA 19301.)

To the Sacred Dance Guild
From Paul Fiorino

Thank you for your note during my illness of Guilian Barre syndrome. I am recovering well and moving around very well but dancing and driving is something to look forward to. I got a card from the Alabama region and Joann Flanigan and wish to thank everyone for their prayers and thoughts

SACRED DANCE ACTIVITIES

ALABAMA

Fall workshops were held in both Birmingham (Day of Dance and Workshop III with over I50 participants) and "Light and Darkness" in Huntsville, taught by Joann Flanigan.

The Alabama Region held three workshops in spring which included an organizational meeting, a video presentation, and the sharing and discussion of costumes for the workshop service.

AUSTRALIA

On November 20 The International Christian Dance Fellowship held their annual meeting in Mosman NSW, Australia.

CALIFORNIA

The Central Valley Sacred Dancers held their Fall Festival October I7 at the First Congregational Church in Fresno with Kim Morand, Sandy VonBerg, Janet Capella, Marilyn Tuttle, Jerry Busselle and Margaret Doane as coordinators. Fifty-three persons attended with members from the Lutheran, Congregational, Roman Catholic, Four Square, Presbyterian, Mennonite Brethren, and Methodist churches.

CONNECTICUT/RHODE ISLAND

Karen Josephson reports that the Foundation for Religion and the Arts is offering an extensive program this year, as well as acting, as a source of information and talent for those planning and presenting religious or values oriented programming and worship. There are monthly opportunities to gather for prayer and Bible study using the arts as a vehicle, along with performances and exhibits by artists and educators exploring the relationship between art and spirituality. In November the program was "Dancing Thanksgiving to Christmas."

FLORIDA

Robbin Simons, Director of "Disciples in Motion" reports that on Friday, November 12 the ministry of dance and drama presented "We are One Body" at the St. Louis Catholic Church in Miami.

"The Miriam Dancers," directed by Peggy Dunn-Snow,held their 2nd Annual Dance and Arts Workshop at the First Christian Church in Ft. Lauderdale on September 25th and 26th. The theme of "Body & Soul Images of Praise" was led by Peggy Dunn-Snow.

IOWA

Judith Rock and the St. Olaf Dance Company gave a workshop November 7 in Clearlake. A concert followed in the evening. The workshop was coordinated by rep Mary Ellen Lewis.

MINNESOTA

Carla DeSola conducted "A Workshop for Liturgical Dance" at the Re-Imagining Conference. The workshop was sponsored by the Subcommittee on Worship of the Lutheran-Catholic Covenant Commission. It focused on interpreting the Beatitudes, and the resulting work was presented the next day at the Feast of All Saints. The regions held a reception for Carla following the Saturday classes.

During the region's Midsummer Cooler, outgoing rep, Danielle Henjum-Smith was honored and thanked. She started and bankrolled their wonderful newsletter Moving Together. Danielle danced as part of the sermon at Gloria Dei Lutheran Church in downtown Duluth November 21 and also led movement during the adult ed session that morning. Minnesota and Iowa are seeking to offer a joint workshop this spring and to establish a network of sacred dance artists.

NEW JERSEY

Notes from the "Avodah Dance Ensemble": During the summer of the Ensemble was taught "Negro Spirituals" with choreography by Helen Tamiris and directed from Labanotation Score by Elizabeth McPherson.

In October the group gave performances at Temple Ner Tamid, Bloomfield; at the Congregation Beth El, Cherry Hill; Congregation Anshe Amunim, Congregation Knesset Israel, Jewish Federation of the Berkshires; at Congregation B'nai Israel, Northampton, MA; at Temple Beth El, Springfield, MA. They gave special events in November and December at the Hebrew Union College-Jewish Institute of Religion, New York City and Temple Emanu-El, Willingboro, NJ.

NEW MEXICO

St . Thomas of Canterbury Episcopal Church, Albuquerque reports: "Surgite" a Sacred Dance Company presented a sacred concert on October I0 at the First Congregational Church.

NEW YORK

In September the Chi Rho Dancers of Oswego, directed by JoAn Huff danced "All that I Need," adapted from choreography taught by Karen Clemente at Kirkridge in June. On October 24, they presented "Hits and Misses — Off the Mark," as a prayer of confession. It incorporated dance, scripture readings, arrows, a target and score card and was done on top of acoustical pathway which hit the target (the ideal, abiding by the commandments) or missing the mark due to pressures, lack of motivation, frustration, etc. At the end the slate of misses was wiped clean and begun anew.

OHIO

"Leaven Dance Company" reports a one-day workshop "A Time to Dance" on September I8 with Kathryn Mihelick and the Company held at the Newman Center in Kent. On October 9, a Sacred Dance Workshop also with Kathryn Mihelick and the "Leaven Dance Company" was sponsored by Christ Presbyterian Church in Canton.

On October 24 "Exploring Ethical & Social Issues With Dance," a lecture/demonstration was presented by Kathryn and the Company at St. Paul's Episcopal Church in Akron.

On December 5 "Messiah Sing" was arranged with choreography and performance by Leaven Dance Company at St. Hilary Church in Akron.

CHAPTER NEWS

Rocky Mountain Chapter

Carla Ficke reports: On Saturday, October 30 a Danceshop was held in the Iliff Great Hall with the theme "Technique, Choreography, and Resources." On December 5 the Chapter held a Celebrants Advent Community Celebration.

Barbara Ann Johns and Marilyn Hermann danced worship at Montview Presbyterian Church, Denver, October I7. Barbara, Margaret Simmons, Asif and Jane Mahmood danced for World Communion Sunday October 3rd. Carla Ficke danced worship with Emmanuel Baptist Church in New Jersey. Ann Blessin led a sacred dance workshop in Hawaii this summer. Women, in solidarity with Catholic women called to ordination, gathered three times during World Youth Weekend when Pope John Paul was in Denver in August.

The "Celebrants" shared worship in dance on October 17 at Calvary Presbyterian Church, on November 21 at Shepherd of the Hills Presbyterian Church.

Potomac Chapter

Sally Moravitz reports: Margaret Cogswell, Shepherdstown, West Virginia held a workshop in the Eastern Panhandle. A liturgical dance group was formed at the workshop, which was led by Nancy Jenks of the New Street United Methodist Church. They previously performed for a meeting of the United Methodist Women and at the Shepherd College Arts program.

Five from the Potomac Chapter attended "Kirkridge Revisited." It was a beautiful retreat environment on top of a mountain right on the Appalachian Trail.

On October 2 for the Fall Gathering, the Chapter explored "Costuming" with Terri Hume Prell. She experienced the use of squares of fabric and scarfs for costuming and how to extend existing costumes and pieces. Kathryn Sprowls led "Dances of Universal Peace". The first part of the presentation explored the mystical aspects of breath, sound vibration, intention, gesture and motion, as they relate to the Dances, and touched upon Sufi teachings. Then they shared in the Dances of Universal Peace.

On November 21st the Potomac Chapter held "Dancing Christmas Carols" at the Church of the Savior. On December 4 there was a Memorial Concert in honor of Pola Nirenska at Catholic University. Her "Suite of Four Dances" based on her Holocaust experience was shared.

Northern California Chapter

From Joann Weeks: Cindy Newland, Danville, held a workshop in June at the Presbyterian Church. In April, Fresno held its annual spring sacred dance festival at the Church of Living Water. Trina Ouelihe was

director, and the workshops included Ethics and Costuming, Christian Clowning as a ministry, drama in sacred dance, praise and worship for children, and a class in tambourine patterns. A festival of dances closed the session.

"Finding a Faith that Moves" was the theme of the Intergenerational Workshop held September 19 at the First Christian Church of Chico with Cynthia Winton-Henry and Phil Porter, artists. At the Center for Spiritual Enlightenment, San Jose, "The Wisdom of the Body" with Cynthia and Phil was given on September 24 and 25.

Southern California Chapter

Pamela Tuttle reports that "Celebrating Diversity" was the theme of the workshop and concert on November 13, at the Community United Methodist Church in Huntington Beach.

Jeannie Lane shares her dance ministry in nursing homes in order to bring "light and love into the hearts of some of the most broken-hearted, captive audiences" as described in Isaiah 61:1.

On May 1, a one-day workshop was held in Culver City with "Body Awareness" and was taught by SDG member Berti Kline. Santa Clarita United Methodist Church experienced a six-week workshop on sacred movement led by the Rev. R. Preston Price and Yvonne Angel.

Lakeshore Chapter

Mary Herman reports that on November 7th following a movement workshop led by Michael Ducey, at the Second Unitarian Church, the chapter held its annual meeting. He led the group into explorations of the mind/body movement connection.

Maggie Kast and Company presented a concert at the Harold Washington Library, Chicago on December 3 and 4. They performed "Ritual Play," "Vienna," "Dance Without Warm-Up," and "Cool of the Day." The "Ritual Play" had a set designed by Kurt Sharp, props by Kim Snitker, costumes by Caryn Weglarz and music by Jehan Alain. A surrealistic mystery play was presented, taking a modern look at the traditional story of creation, heroic death and struggle

MEMOS FROM THE MINUTES

Sacred Dance Guild Executive Board Meeting, 762 Olive Street, Denver Colorado, Friday, November 5, 1993

Members present: Ann Blessin, Sally Goerner, Paula Nettleton, Carolyn Lutito, Paul Fiorino, and Jeannie Conway.

The meeting was called to order by the President, Ann Blessin, at 8:20 p.m.

Housekeeping:

Future Meeting Dates: The next Executive Board meeting is scheduled for February 12, 1994, Saturday at 10 a.m.

EXECUTIVE BOARD REPORTS

President:

First and foremost, many thanks to the retired board for all the hard work they have donated in the past!

Letters from present and past board members with suggestions for future improvements were read by Ann. Annie Zahradnick, Corresponding Secretary, suggested that we have new stationery printed, considering paper quality as most important. A consensus was reached by the board to accept that suggestion but use up the current stationery first to save money.

Annie also brought up a question of whether or not to update the current bibliography and have more printed. Ann will contact Kay Troxel regarding this matter. If it needs to be reprinted, 500 copies will be made.

JoAn Huff, Director of Regions and Chapters, addressed five different issues. I. Respect for diversity in regional leadership styles to be recognized by SDG. 2. New Directors at Large all from the same small area of the country is not a fair representation. (We will recommend that Directors at Large be nominated from all sections of the country for proper representation—Midwest, West, East, South, and Central. We also need a job description for this title.) 3. Should a group membership count 3 in head counts for meeting the minimum for a chapter? (It is not clear to us at this time how many people form a group. In order to discuss this matter further, we must get this information.) 4. The appropriateness of 77% of the dues for National use. (This matter will be discussed in detail at the next meeting and a pie chart will be prepared to illustrate the monetary distribution.) 5. Is it appropriate to increase dues on such a small membership response, (membership down from 650 to 515), renewals seem to come at the fall workshop for the Rocky Mountain Chapter? Could this be the case for other chapters as well? Or, could the raise in the amount of dues be the problem? We will investigate this situation.)

The national board is taking each of these matters seriously and will act on each one of them when more information regarding each is obtained.

Vice President:

Paul Fiorino recommends that we take advantage of reciprocal agreements we have with American Dance Guild, National Dance Association (AAHPERD), and Schuyler Creative Arts Institute. However, we haven't heard from Schuyler in ten years. Paul will call them to find out if they are still in existence.

We should be represented at the AAHPERD Convention to be held at the Colorado Convention Center on April 12-16, 1994. The cost is $700 per booth. If the cost is shared by various groups, it is possible for us to be represented. Paul will look into this possibility.

Paul moved that the moratorium on the scholarship fund for Festival '94 should continue due to the lack of interest on CDs. We will discuss ways to invest the money more wisely. S/Carolyn. Passed.

Treasurer:

At this time, Carolyn Lutito has funds only for investment and no operating fund. She hopes this situation will be remedied soon, so that she can begin to allocate monies.

Publicity Director:

The motion was made to have a General Release printed in a few well known publications, announcing Denver as the national location for the Sacred Dance Guild. M/Paul Fiorino. S/Paula Nettleton. Passed.

Paul will contact Cokesbury Bookstore and Virginia Culver of the Rocky Mountain News. She will also contact Margaret Regan who is a good resource for ideas on how to publicize effectively.

NEW BUSINESS:

Festival '95!!! Ann proposes Hawaii as the site for this festival. One of her reasons is that this location will draw people from New Zealand and Australia and perhaps from the South Pacific region. Having the festival there will hopefully encourage people from this area of the world to attend. Lisa Tuttle, who attends a Catholic University in Hawaii is doing some leg work for us.

The board discussed this topic and all agreed it was a great idea!

Please Note: Bylaws Committee - We do hope you are willing to continue to serve.

The meeting adjourned at 10 p.m. M/Paul Fiorino. S/Jeannie Conway. Passed.

Respectfully submitted,
Jeannie Conway, Recording Secretary

Reciprocal Affiliations

The Sacred Dance Guild has collegial status with the following organizations. This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, 31 W. 21st Street, 3rd Floor, New York, NY 10018 (212) 627-3790.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

Schuyler Creative Arts Institute, 2757 Melendy Drive, Suite 15, San Carlos, CA 94070 (415) 595-2433.

Advertise in the *Journal*

Ad per ONE (1) issue
- One-half page.....$100.00
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Ad per THREE (3) issues
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- 20-30 words.....13.00
- 30-40 words.....17.00

LET'S DANCE

WHO? WHERE!?! WHEN?
WHAT ABOUT MUSIC?
WHAT ABOUT
CHOREOGRAPHY?
HOW DO I BEGIN?
...HELP!

Some time ago a Sacred Dance Guild task force came up with the idea of putting together the answers to these very questions in pamphlet form These pamphlets would then be made available for a slight fee. The pamphlet idea is terrific, but your help is needed. I KNOW that many of you can bring your expertise to this project. Isn't the Guild "dedicated to dance as spiritual expressions for:

- Enrichment of personal devotion and prayer;
- Connectedness within the community at worship;
- Acceptance and Expansion of relationships with God and others;
- Disciplined Growth of the whole person: mind, body, and spirit;
- Creative Discoveries within the art form and in its relevance to the other arts in religion?"

Well then, let's do it through this project!

Please take pen, or computer, in hand and put together an article that could be edited into pamphlet form. Please think about the little details that a beginner needs to know. Send your material to the Sacred Dance Guild, Diane Gulian, Pamphlet Coordinator, 3839 Highland, Troy, Michigan, 48083. Your material should not be longer than what can be printed on 1½ sheets of 8½" x 11" paper. Thanks for your help. I hope to hear from you soon! —*Diane Gulian*

Calendar

January 10-14, 1994 - "Dance and the Living Scripture," a week of dance led by Carla DeSola, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific school of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

January 17-24, 1994 - CDFNZ, Inc., Christian Dance and Movement Conference, St. Andrew's College, Papanui, New Zealand. Contact: CDFNZ, Inc., P. O. Box 6, Paraparaumu, New Zealand.

January 24-26, 1994 - Earl Lectures on "Body, Sexuality and Spirituality Wisdom of the Body." Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley.

January 27-30, 1994 - "All Saints' Festival of Liturgical Dance" with Sylvia B. Bryant as leader, All Saints' Episcopal School, Vicksburg,MS. Contact: Jan Luckett, All Saints' Episcopal School, Vicksburg, MS 39180-5173.

February 26, 1994 - "Why Sacred Dance?" Workshop, Midwest District Conference of the American Alliance for Health, Physical Education, Recreation and Dance in Morganton, WV, with Kathryn Mihelick and the Leaven Dance Company. Contact: Leaven Dance Company, Newman Center, Kent State University, 1424 Horning Road, Kent, OH 44240.

February 26, 1994 - A workshop for children "Parable of the Good Samaritan" taught by Joann Flanigan with hand puppetry by Molly King, Huntington, AL. Contact: Ann Penick: Phone 205-595-3954.

February 27, 1994 - Spring Festival, Central Valley Sacred Dancers with Penny Mann, leader, San Jose University. Contact: Central Valley Sacred Dancers, First Congregational Church, Fresno, CA.

March 13, 1994 - CREDO Liturgical Dance Company, Boston in "Were You There?", a tenebrae service, Sacred Heart Church, Lowell, MA. Contact: CREDO: Phone 617-524-4514.

March 13, 1994 - Surgite, a Sacred Dance Company, and Music for Strings, 3:00 p.m., First Congregational Church, Albuquerque.Contact: Keri Sutter, St. Thomas of Canterbury Episcopal Church,425 University Boulevard, N.E., Albuquerque, N.M. 87106.

March 20, 1884 - CREDO Liturgical Dance Company, Boston, in "Were You There?", a tenebrae service, LaSalette Shrine, Ipswich, MA. Contact: CREDO: Phone 617-524-4514.

March 25, 1994 - "Covenant of The Cross," Lenten presentation with Leaven Dance Company at Holy Family Church, Stow, OH. Contact: Judy Ling, Holy Family Church, 3450 Sycamore Dr.,Stow, OH 44224.

March 27, 1994 - CREDO Liturgical Dance Company, Boston, in "Were You There?", a tenebrae service, Attleboro, MA, sponsored by the Council of Churches. Contact: CREDO: Phone 617-524-4515.

April 12-16, 1994 - National Dance Association/ AAHPERD National Convention, Denver, CO. Contact: Conventions, AAHPERD, 1900 Association Drive, Reston, VA 22091-1599.

April 22, 1994 - Evening concert, "A Time to Dance," presented by Leaven Dance Company at Walsh Jesuit High School in Cuyahoga Falls, OH. Contact: Greg Theiss, Campus Minister, Walsh Jesuit High School, 4550 Wyoga Lake Road, Cuyahoga Falls, OH 44224.

June 20-July 22, 1994 - "Celebrate the 1995 Doris Humphrey Centennial," the 1994 Dance and Notation Workshop. The Ohio State University, Department of Dance. Contact: Odette Blum, Director, Dance Notation Bureau Extension, Department of Dance, 1813 North High Street, Columbus, OH 43210.

July 5-10, 1994 - "Lightly Dance on the Edges of Time," '94 SDG Festival, Endicott College, Beverly, Massachusetts. Contact:Kathleen Henry, 14 Rockwood Street, Jamaica Plain, MA 02130.

July 25-29, 1994 - "Dancing the Scripture," led by Carla DeSola, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

July 25-29, 1994 - "Bringing Biblical Humor to Life," dance and mime, with Doug Adams, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley,CA 94709.

August 1-5, 1994 - "Dance and Ministry: Local and Global," Doug Adams, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

August 8-12, 1994 - "The Wisdom of the Body" with Cynthia Winton-Henry and Phil Porter, Pacific School of Religion. Contact: Dr. Carol Voison, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, CA 94709.

Executive Board Meetings

Winter Meeting: February 12, 1994, Ann Blessin's home, Denver, Colorado

Spring Meeting: May 14, 1994, Ann Blessin's home, Denver, Colorado

General Meeting: July 5, 1994, '94 Festival, Endicott College, Beverly, MA

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